

School-Days

or - When we were a couple of kids

School days
Golden rule days
rithmetic.

Taught to the
hick'ry stick
you were my
in calico
your bashful
bean.

And you wrote

I love
when we
couple -

school days.
Readin and

time

dear old
ritin' and

of a
queen

I was
barefoot

on my slate

you Joe
were a
of kids



By

Cobb & Edwards

THE DELMAR MUSIC CO.,

THE CANADIAN MUSIC PUBLISHERS

The Greatest of all Summer Songs
WHEN YOU GO FOR A GOOD TROLLEY RIDE.

It is the Song you hear everywhere. Try it over, you will like it.



When you go for a good trolley ride.

Tempo di Valse. Words and Music by Verner J. Cavers.

VOICE.

PIANO.

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 LINDSAY BUILDING, MONTREAL.

SCHOOL DAYS.

WHEN WE WERE A COUPLE OF KIDS.

Valse Moderato.

By Cobb and Edwards

The piano introduction is in 3/4 time, marked 'Valse Moderato'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The introduction concludes with a 'rit.' (ritardando) marking.

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics: "Noth-ing to do, Nel-lie Dar-ling Noth-ing to 'Mem-ber the hill, Nel-lie Dar-ling And the oak tree that". The piano accompaniment starts with a piano (*p*) dynamic.

The second system continues the song. The vocal line lyrics are: "do you say, Let's take a trip on mem-or-y's grew on it's brow? They've build for-ty stor-ies up-on that old". The piano accompaniment continues with chords and a steady bass line.

The third system concludes the song. The vocal line lyrics are: "ship, Back to the by-gone days And the oak's an old chest-nut now". The piano accompaniment provides harmonic support throughout the final lines.

Sail to the old vil - lage school house, An - chor out -
 Mem - ber the mead - ows so green dear, So fra - grant with

side the school door, Look in and see, there's
 clov - er and maize, In - to new ci - ty lots and pre -

you and there's me, A coup - le of kids once more.
 ferr'd bus - ness plots, They've cut them up since those days.

CHORUS.

School - days, school - days, dear old gold - en rule - days

u tempo

Read-in' and 'rit - in' and 'rith - me - tie, Taught to the tune of a hick - ry

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a forte (*f*) dynamic marking and consists of block chords in the left hand and a more active line in the right hand.

stick, You were my queen in cal i - co, I was your

The second system continues the melody and accompaniment. The piano part features a variety of chord voicings and some melodic movement in the right hand, while the left hand remains primarily chordal.

bash - ful bare - foot beau, And you wrote on my slate, I love you

The third system shows the continuation of the musical themes. The piano accompaniment includes some arpeggiated chords and moving lines in both hands, supporting the vocal melody.

Joe, When we were a coup - le of kids. 1. kids. 2. kids. D.C.

The fourth system concludes the page with a repeat sign and two endings. The first ending leads back to an earlier part of the song, and the second ending leads to a double bar line. The piano part includes a *D.C.* (Da Capo) instruction at the end.

THE GREATEST OF ALL RAG-TIME COMPOSITIONS.

Raggity - Rag.

MARCH & TWO STEP.

J. B. LAFRENIERE.

INTRO. Marcia.



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